

"DARK SHADOWS" SHOW #471
(ABC #76 - DKR 68)

VTR - TUESDAY, APRIL 9, 1968

AIR - MONDAY, APRIL 15, 1968

PRODUCER: ROBERT COSTELLO

DIRECTOR: LELA SWIFT

WRITER: GORDON RUSSELL

WORK CALL:

Dry Rehearsal Monday, April 8, 1968;
4-6:30 PM at studio

VTR day: 8:00-10:30 AM Reh.
10:30-11:30 Break, Makeup
11:30- 3:15 Reh., Dress
3:15- 3:45 TAPING

CAST:

Barnabas Collins	JONATHAN FRID
Elizabeth Collins Stoddard	JOAN BENNETT
Dr. Eric Lang	ADDISON POWELL
Victoria Winters	ALEXANDRA MOLTKE
Mrs. Johnson	CLARICE BLACKBURN
Harry Johnson	CRAIG SLOCUM

STUDIO: ABC-TV-16, 433 West 53rd (bet. 9th & 10th Ave.)

SETS:

TEASER:	Foyer
ACT I:	Foyer Drawing Room
ACT II:	Drawing Room Foyer
ACT III:	Drawing Room Foyer
ACT IV:	Drawing Room Lang's House

DAN CURTIS PRODUCTIONS, INC. ABC-TV-16, 433 West 53rd Street
581-3866

PRODUCTION #471: CAST: BARNABAS, LIZ, VICKI, LANG, MRS. JOHNSON,
HARRY JOHNSON (6)

SETS: DRAWING ROOM, FOYER, LANG'S HOUSE

TEASER:

Liz returns from a day in town to find a troubled Mrs. Johnson waiting for her. Mrs. Johnson informs her that Roger did not sleep in his bed the previous night and at the moment is nowhere to be found.

ACT ONE:

Liz completes a search of the entire house and tells Mrs. Johnson that Roger seems to have vanished. She is beginning to worry about him. Mrs. Johnson asks Liz if she would object to her son coming to stay with her for awhile. Liz has no objection, although she expresses surprise because she wasn't aware that Mrs. Johnson had a son. Barnabas arrives and Liz tells him about Roger's mysterious disappearance. Barnabas doesn't seem overly concerned until Liz mentions Roger's strange fascination with the painting, which also appears to be missing. Barnabas asks where it is. At this point Vicki enters to say that Roger left the house with it the night before.

ACT TWO:

Barnabas tells Vicki he hasn't given up hope of eventually winning her. During this scene he finds himself more and more attracted to her neck. His mood and attitude change. Vicki becomes concerned, thinking that perhaps he was released from the hospital too soon. Barnabas says she may be right, gives his apologies and leaves immediately to see Lang. Liz is back in and she and Vicki have a brief discussion of Barnabas' behavior. There is a knock at the door. Vicki answers it, sees Harry Johnson (Noah Gifford) and screams.

ACT THREE:

Liz rushes into the foyer to see what's wrong. The bewildered Harry apologizes. Vicki explains her reaction. Mrs. Johnson comes in as Liz takes Vicki upstairs. Mrs. Johnson immediately assumes that Harry did something wrong. He defends himself. She warns him that he'd better be on his best behavior while he's here. It is obvious that Harry's past is on the shady side, but no details are revealed now.

ACT FOUR:

1. Mrs. Johnson shows Liz a doctor's headband which she found in Roger's room. It bears the name: "Doctor Eric Lang."
2. Barnabas arrives at Lang's in a state of extreme anxiety. He tells of his meeting with Vicki and the all but irresistible urge he had to go for her neck. Lang recommends an immediate transfusion. As he is preparing it, he offers Barnabas a proposition. Suppose Barnabas could have Jeff Clark's physical appearance. Wouldn't that help him win Vicki back? Barnabas asks him to explain. Lang promises to explain soon -- very soon.

Show # 471 - Tuesday, 4/9/68 - TEASER - 1

TEASER

FADE IN:

SLIDE: EXT. COLLINWOOD - NIGHT

(ESTABLISHING SHOT)

VO

Victoria Winters has
returned to the great
house at Collinwood --
back from her strange and
frightening adventure in
the past. Now she and all
those around her are haunted
by the terrible events she
witnessed in the year 1795 --

DISSOLVE TO:

INT. FOYER - DAY

(MRS. JOHNSON APPEARS ON
THE LANDING AND COMES DOWN-
STAIRS)

VO

-- events which may change
the course of history --
and forever alter the
destinies of all who live
at Collinwood. One member
of the Collins family has

(MORE)

VO (CONTD)

already fallen under the
spell of an evil force from
the past -- a force that may
eventually lead him to commit
murder.

(MRS. JOHNSON HAS STOPPED
AT THE FOOT OF THE STAIRS.
SHE STANDS THERE LOOKING
QUITE DISTURBED ABOUT SOME-
THING. THE FRONT DOOR
OPENS AND LIZ ENTERS)

MRS. JOHNSON
Oh, Mrs. Stoddard, I'm glad
you're back.

LIZ
Is something wrong, Mrs.
Johnson?

MRS. JOHNSON
Well, I'm not sure. I
went in to clean your
brother's room just now
and -- well, he's gone,
Mrs. Stoddard.

LIZ
Well, of course he's gone.
It's the middle of the
afternoon.

Show # 471 - Tuesday, 4/9/68 - TEASER - 3

MRS. JOHNSON

No, I mean -- the room
hasn't been slept in.

over the LIZ in the drawing

Are you sure?

MRS. JOHNSON

Positive. I'm worried about
him, Mrs. Stoddard. Your
brother's routine never
varies, you know, and --

LIZ JOHNSON

Now there's no need to
start being alarmed. I'm
sure there's a very simple
reason Roger didn't sleep
in his room last night. He
may have dozed off in the
study or in some other room.

CUT TO: MRS. JOHNSON

I've looked almost every-
where. He isn't in the
house.

FADE: EXT LIZ LINCOLN - DAY

Well, I'll go and look again.
In the meantime, I want you
to take the painting that

(MORE)

CORRECTION

Show # 471 - Tuesday, 4/9/68 - TEASER - 4

LIZ (CONTD)

Miss Winters bought the
other day and have it hung
over the desk in the drawing
room.

MRS. JOHNSON

I'm afraid I can't do that,
Mrs. Stoddard.

LIZ

Why not?

MRS. JOHNSON

Because the painting is
gone, too.

(LIZ STARES AT HER. NOW
A CERTAIN FEAR BEGINS TO
SET IN AS SHE REALIZES
THAT SOMETHING MAY BE VERY
WRONG INDEED)

CUT TO:

FILM: WAVES BREAKING AGAINST
A ROCKY SHORE.

DISSOLVE TO:

FILM: EXT. COLLINWOOD - DAY
(SUPERIMPOSE MAIN TITLES)

FADE OUT.

COMM.

ACT ONE

FADE IN:

INT. FOYER - DAY

(ABOUT HALF AN HOUR HAS
PASSED. MRS. JOHNSON COMES
OUT OF THE DRAWING ROOM AS
LIZ IS COMING DOWNSTAIRS)

MRS. JOHNSON

Did you find him?

LIZ

No. You were right. He's
nowhere in the house. Did
you ask all the servants
about the painting?

MRS. JOHNSON

Yes. Nobody knows what's
happened to it.

LIZ

(CONCERNED) It wouldn't
be like Roger to go away
on a trip without telling me.

MRS. JOHNSON

Mrs. Stoddard -- maybe we
should call the police.

LIZ

No, we'll wait. If he isn't
back by tonight, then we'll
call.

Show # 471 - Tuesday, 4/9/68 - ACT I - 6

MRS. JOHNSON

As you wish.

LIZ

Do you know where Vicki is?

MRS. JOHNSON

She went to the hospital
to see Barnabas.

LIZ

When she returns tell her
I'd like to see her. I'll
be in my room.

MRS. JOHNSON

Very well.

(AS LIZ STARTS TO LEAVE)

Oh, Mrs. Stoddard -- I'd
like to ask you a favor --

LIZ

Yes, what is it?

MRS. JOHNSON

My -- son is coming to
visit me for awhile --

LIZ

I didn't know you had a
son, Mrs. Johnson.

MRS. JOHNSON

Oh, yes -- he's grown up,
of course and he's -- been

(MORE)

Show # 471 - Tuesday, 4/9/68 - ACT I - 7

MRS. JOHNSON (CONTD)

out of the country for
quite a long time. (PAUSE)
Would it be all right if
he stays here while he's
visiting me? I promise
he'll be no trouble to
anyone --

LIZ

Of course, Mrs. Johnson.
You can give him the room
next to yours.
(THERE IS A KNOCK AT THE
DOOR)

MRS. JOHNSON

Thank you, Mrs. Stoddard.
(SHE OPENS THE DOOR.
BARNABAS ENTERS)

BARNABAS

Good afternoon, Elizabeth.

LIZ

Barnabas, I didn't know
you were out of the hospital.

(MRS. JOHNSON GOES UPSTAIRS)

BARNABAS

I was given a clean bill
of health this morning.

LIZ

I can't get over -- how quickly you've recovered.

BARNABAS

The doctor told me that, for my age, the recovery was miraculous. (BEAT) How is everyone at Collinwood?

LIZ

(HER THOUGHTS RETURN TO ROGER) As far as I know -- all right.

BARNABAS

As far as you know?

LIZ

Come into the drawing room, Barnabas. I'd like to talk to you.

CUT TO:

INT. DRAWING ROOM - DAY

(THEY ENTER THE DRAWING ROOM)

LIZ

When we came to the hospital to visit you the other day -- did you notice anything unusual about Roger's behavior?

BARNABAS

I thought he was exceptionally
quiet -- but that's all.

LIZ

Barnabas, I'm worried about
him. He hasn't been himself
for several days now.

BARNABAS

You think something is
troubling him?

LIZ

Yes and it could be some-
thing serious.

BARNABAS

Why do you say that?

LIZ

He hasn't been seen by
anyone since early last
evening. He didn't even
sleep in his room last night.

BARNABAS

Are you saying that he's
-- disappeared?

LIZ

I don't know what's happened
to him --

BARNABAS

Elizabeth, I am quite sure
nothing has happened to him.
If something is troubling
him I'm quite confident he'll
work it out. Roger has always
impressed me as a very stable
kind of man --

LIZ

No, Barnabas. I'm sorry to
say that if there is one thing
I would question about Roger
at the moment -- it's his
stability.

BARNABAS

Elizabeth, what are you
talking about!

LIZ

(PAUSES, THEN WITH A SIGH)
He began acting -- strangely
-- a few days ago -- after
Vicki brought that painting
into the house.

BARNABAS

(BECOMING TENSE) The painting?

LIZ

Yes. He was immediately

(MORE)

LIZ (CONTD)

fascinated by it -- but it soon became something more than just fascination.

BARNABAS

What happened?

LIZ

I'm not sure. It was as if he became -- possessed by the painting --

BARNABAS

Possessed!

LIZ

I know it probably sounds ridiculous to you --

BARNABAS

No, it doesn't. Please go on.

LIZ

He began to spend all of his time standing before the painting -- just staring at it. After a few days -- a rather frightening thing happened.

BARNABAS

What?

LIZ

I went into the drawing room
to tell him about the accident
you and Vicki were in -- and
he didn't know me.

BARNABAS

(SHAKEN) He didn't --
know you?

LIZ

Somehow his whole personality
had changed. He kept shouting
at me and saying he was the
master of this house. At one
point he even accused me of
drinking too much!

BARNABAS

(QUIETLY) It's astonishing!

LIZ

He was convinced that he was
Joshua Collins and that I was --

BARNABAS

(UNCONSCIOUSLY) Naomi Collins!

LIZ

(SURPRISED) Yes! How did you
know?

BARNABAS

(RECOVERING EASILY) You would

(MORE)

BARNABAS (CONTD)

have to be. Joshua and Naomi
lived in this house at the
same time in history.

LIZ

Barnabas, what do you think
can be happening to him?

BARNABAS

I don't know, Elizabeth. But
under the circumstances I
strongly suggest that the
painting be removed from the
house at once.

LIZ

(AS VICKI ENTERS THE ROOM)

It already has been. It's
been missing since last night.

BARNABAS

Missing? You don't know
where it is or who took it?

VICKI

I know about the painting.

(THEY BOTH LOOK AT HER) I
was here last night when
Roger removed it from the
easel and left the house with it.

FADE OUT.

COMM.

ACT TWO

FADE IN:

INT. DRAWING ROOM - DAY

(A SHORT TIME LATER. VICKI
HAS BEEN TELLING BARNABAS
AND LIZ ABOUT HER STRANGE
ENCOUNTER WITH RODGER THE
NIGHT BEFORE)

VICKI

When I looked downstairs
again, he was back in the
drawing room staring at
the painting. When he
started to leave the house
with it I tried to stop
him. That's when his
personality changed again --
and he told me I was fired.

LIZ

Fired!

VICKI

Mrs. Stoddard, he wasn't
himself. He didn't know
what he was saying. (BEAT)
Then he turned and left the
house with the painting under
his arm.

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(LIZ GETS UP, STARTS FOR
FOYER)

LIZ

I'm going to have the servants
search the grounds. If they
don't find him, I'll call the
police. (SHE EXITS)

BARNABAS

Do you have any idea --
what might be happening to
Roger?

VICKI

None. I only know it's --
frightening.

BARNABAS

Why should he begin to
think that he's -- Joshua
Collins?

VICKI

I don't know -- unless --
(SHE STOPS ABRUPTLY) No,
I don't even want to think
about that!

BARNABAS

What?

VICKI

(PAUSE) Joshua Collins was

(MORE)

VICKI (CONTD)

one of the few people who
survived the terror that
Angelique inflicted on the
family. I just had the
thought that -- maybe she's
trying to finish what she
started.

BARNABAS

That sounds a little too
incredible to me.

VICKI

After what I went through --
nothing is too incredible.

BARNABAS

You have been through a
terrible ordeal, Vicki.
That's one of the reasons
I'm sorry about your change
of plans. I was anxious to
take you away from here --
away from all the unhappiness
you've suffered.

VICKI

I know that, Barnabas -- and
I deeply appreciate your
feelings, but --

BARNABAS

Oh, I know. You've made up
your mind about what you want
to do -- and I shan't try to
change it for you -- (HE
FINDS HIMSELF STARING AT
HER NECK, UNABLE TO TAKE
HIS EYES FROM IT) -- at
least not now.

VICKI

What do you mean -- not now?

BARNABAS

I have hopes that -- someday
soon -- you will change your
mind again -- and accept my
proposal --

VICKI

Barnabas, what are you
staring at?

BARNABAS

What? (HE FROWNS) Oh --
nothing -- I was just --
thinking --

VICKI

Do you feel all right?

BARNABAS

Yes -- I think so --

VICKI

Well, if you only think so,
perhaps --

BARNABAS

No, I'm all right -- (HIS
GAZE DRIFTS BACK TO HER NECK)
I think I'm just a little weak --

VICKI

(VERY CONCERNED) I was afraid
when I saw you this morning
that they might be letting
you out of the hospital too
soon --

BARNABAS

Yes, you may be right. Per-
haps I should go and see
Doctor Lang and have him
look at me.

VICKI

I don't think you should go
anywhere. Let me call Doctor
Lang and have him come here.

BARNABAS

No, please, Vicki -- it's
all right -- I can get there
without any trouble. Please
excuse me.

VICKI

(AS HE EXITS INTO THE FOYER)

Yes, of course. Be careful,
Barnabas.

BARNABAS (OC)

I will. (WE HEAR THE FRONT
DOOR OPEN AND CLOSE AND HE
IS GONE. VICKI STANDS MOTION-
LESS FOR A MOMENT, LOOKING
TROUBLED. THEN SHE TURNS AND
LOOKS AT THE EMPTY EASEL AND
HER THOUGHTS GO BACK TO ROGER.
LIZ ENTERS FROM THE FOYER)

LIZ

Where's Barnabas?

VICKI

He wasn't feeling well. He
went to see Doctor Lang.

LIZ

He was feeling fine when he
came in.

VICKI

It seemed to happen very
suddenly.

LIZ

I hope all of our talk
didn't upset him --

(THERE IS A KNOCK AT THE
FRONT DOOR)

VICKI

I'll get it.

CUT TO:

INT. FOYER - DAY

(VICKI COMES OUT OF THE
DRAWING ROOM, MAKES THE
CROSS TO THE FRONT DOOR
AND OPENS IT)

CUT TO:

SHOT OF HARRY JOHNSON, WHO
BEARS A FRIGHTENING RESEM-
BLANCE TO NOAH GIFFORD.

VICKI TAKES ONE LOOK AT HIM
AND IS UNABLE TO STIFLE A
SCREAM)

FADE OUT.

COMM.

ACT THREE

FADE IN:

INT. DRAWING ROOM - DAY

(CONTINUOUS ACTION. LIZ
HEARS VICKI'S SCREAM AND
GOES RUNNING INTO THE FOYER)

CUT TO:

INT. FOYER - DAY

(VICKI HAS HER HAND OVER
HER MOUTH AND IS SHRINKING
BACK FROM THE DOOR. HARRY
IS THOROUGHLY BEWILDERED
AND A LITTLE FRIGHTENED BY
HER BEHAVIOR. LIZ RUNS TO
VICKI'S SIDE)

LIZ

Vicki, what's the matter!!

VICKI

That man is -- (SHE TURNS
AWAY) No, it's impossible!!

LIZ

What's impossible! What
are you talking about!

HARRY

(STEPPING INTO FOYER) I don't
understand -- all she did was
open the door --

LIZ

(HARSHLY) Who are you anyway!

What do you want here!

HARRY

(MEEKLY) My name is Harry

Johnson --

VICKI

(LOOKING AT HIM AGAIN)

Johnson?

HARRY

I just -- came to visit my
mother --

LIZ

Vicki, this is Mrs. Johnson's
son. She told me he was
coming to visit. You don't
know him from somewhere, do
you?

VICKI

(STILL UP TIGHT) No --

HARRY

I'm sorry -- if I startled
you or anything -- I didn't
mean to --

VICKI

It's -- all right --

LIZ

Vicki, why did you scream?

VICKI

Mrs. Stoddard -- you remember
I told you -- when I was in
the past -- I -- I shot a man --

LIZ

Yes.

VICKI

Well -- he looks exactly like
that man -- and when I saw him
-- it just -- terrified me --

(MRS. JOHNSON COMES RUNNING
IN FROM THE STUDY AREA)

MRS. JOHNSON

Mrs. Stoddard, I heard some-
one scream -- (SHE SEES HARRY)
Harry! When did you get here?

LIZ

He just arrived. It's all
right, Mrs. Johnson. There's
just been a slight case of
mistaken identity.

MRS. JOHNSON

Mistaken identity?

HARRY

This lady thought I was
someone else --

MRS. JOHNSON

Be quiet, Harry! What happened,
Mrs. Stoddard?

LIZ

Now don't get upset about it,
Mrs. Johnson. I'm sure your
son will be glad to explain
it to you while I take Vicki
upstairs. (SHE TAKES VICKI'S
ARM) Come, Vicki. (THEY EXIT
UP THE STAIRS. MRS. JOHNSON
QUICKLY TAKES HARRY BY THE
ARM AND LEADS HIM INTO THE
DRAWING ROOM)

CUT TO:

INT. DRAWING ROOM - DAY
(CONTINUOUS ACTION. MRS.
JOHNSON AND HARRY ENTER THE
ROOM AND SHE CLOSES BOTH DOORS)

MRS. JOHNSON

(STERNLY) All right, tell
me what you did!!

HARRY

I didn't do anything!

MRS. JOHNSON

Then what did you say to her!

HARRY

Nothing!!

MRS. JOHNSON

Don't tell me nothing!! A
young lady like Miss Winters
doesn't just scream for
nothing!

HARRY

Look, I don't know what's
wrong with her --

MRS. JOHNSON

If there's anything wrong
with anyone it's you!

HARRY

Thanks!

MRS. JOHNSON

Now tell me what happened!

HARRY

You heard what the lady said,
didn't you? She thought I was
someone else!

MRS. JOHNSON

All right. I'll wait until
Mrs. Stoddard comes back
downstairs and make sure
that's all it was!

HARRY

Oh, great! It's going to be just like old times, isn't it! No matter what I tell you, you're going to believe someone else!

MRS. JOHNSON

With your talent for getting into trouble, Harry, I usually don't have any other choice.

HARRY

Why don't you break down a little and give me a chance! I told you I've changed!

MRS. JOHNSON

And I told you you're going to be on trial here until you've proved it to me!

HARRY

Well, I will prove it, so stop worrying.

MRS. JOHNSON

You haven't gotten off to a very good start --

HARRY

Will you stop harping about what just happened --

MRS. JOHNSON

It wouldn't have happened,
Harry, if you'd used your
head!

HARRY

What do you think I am --
psychic? How am I supposed
to know a girl is going to
come to the door, take one
look at me and scream her
head off!

MRS. JOHNSON

You shouldn't have come to
that door! I'm a servant
in this house! You're my
son! I use the servant's
entrance. You should have
had sense enough to use it,
too!

HARRY

All right, I'm sorry. It
won't happen again.

MRS. JOHNSON

I hope not. (RELENTING SOME)
I hope you have changed,
Harry. For your own good.

HARRY:

What does that mean?

MRS. JOHNSON

It means if you should happen
to make one -- serious mistake
-- while you're here, if you
should happen to get -- what
was it you used to call it? --

HARRY

(WEARILY) Itchy fingers.

MRS. JOHNSON

Yes. If that should happen,
Harry -- I won't be able to
do anything to help you. You'd
go right back to prison and
this time they'd throw the
key away.

FADE OUT.

COMM.

ACT FOUR

FADE IN:

INT. DRAWING ROOM - DAY

(LIZ IS ALONE. IN THE
BACKGROUND, MRS. JOHNSON
IS SEEN COMING DOWNSTAIRS.
SHE CROSSES INTO THE
DRAWING ROOM)

MRS. JOHNSON

Is Vicki all right now?

LIZ

Yes. She was just frightened.
It was nothing serious. She'll
be fine.

MRS. JOHNSON

Good.

LIZ

Did you get your son settled?

MRS. JOHNSON

Yes. (SHOWING HER A MEDICAL
HEADBAND SHE'S BROUGHT FROM
UPSTAIRS) Mrs. Stoddard, I
thought you might like to see
this.

LIZ

(LOOKS AT IT, PUZZLED) What
is it?

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MRS. JOHNSON

It's something that's used
by doctors -- an examining
instrument.

LIZ

Where did you get it?

MRS. JOHNSON

I found it in your brother's
room. I'd never seen it
there before, so I thought --

LIZ

(STUDYING IT) What on earth
would he be doing with some-
thing like this?

MRS. JOHNSON

I don't know.

LIZ

(TURNING OVER THE DISC)

There's an inscription on
the back. (READING IT)

Doctor Eric Lang -- Arrow-
head Road -- Collinsport.

(SHE LOOKS UP AT MRS. JOHNSON,
MYSTIFIED) He's the doctor
who treated Barnabas!

DISSOLVE TO:

INT. LANG'S HOUSE - DAY

(LANG IS SEATED AT HIS DESK,

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LISTENING TO BARNABAS, WHO
IS IN A STATE OF EXTREME
ANXIETY)

BARNABAS

I had the feeling that I
was completely helpless,
doctor -- that if I did
not get out of the house
soon I would have -- gone
for her neck!

LANG

That would have been a
great mistake.

BARNABAS

Don't you think I realize
that? Why do you suppose
I came here as soon as I
could?

LANG

I'm glad you did. I'll
arrange for an immediate
transfusion.

BARNABAS

How often are these trans-
fusions going to be
necessary?

LANG

For the time being you'll
require one about once a
week.

BARNABAS

For the time being?

LANG

I'm hoping that you've
given favorable considera-
tion to the offer I made
earlier today.

BARNABAS

About helping me with Vicki?

LANG

Yes -- in return for your
cooperation with me.

BARNABAS

I will need more time to
think about that -- and I
will also need to know a
good deal more about you
-- and what you have in mind.

LANG

What I have in mind, quite
simply, is an opportunity
for you to live a new life --
free of the curse that has

(MORE)

LANG (CONTD)

plagued you for so many
years.

BARNABAS

But you haven't told me how
you propose to do that.

LANG

Suppose I were to tell you
that -- if you chose to,
you could be given the
physical appearance of
Jeff Clark. Do you think
something like that is
possible?

BARNABAS

No.

LANG

I know it is possible.

BARNABAS

How do you know?

LANG

How I know is irrelevant
at the moment. Does the
idea appeal to you?

BARNABAS

I don't know.

LANG

Don't you think it would
help you to win Vicki back?

BARNABAS

There is a great difference
between looking like another
person -- and actually being
that person.

LANG

Barnabas, if you had Jeff's
physical appearance -- which
is something that is possible
-- the rest would be up to you.

BARNABAS

Doctor Lang, I'm grateful
for what you've done for me
-- and I find you a most
interesting man -- but also
annoyingly mysterious. You
keep hinting at some great
plan you have -- something
revolutionary in nature --
but you never quite get
around to being specific
about it.

mimeographed by the studio duplicating service, inc.
446 west 44th st, nyc
longacre 3-1225